January 13, 1955

Dear Amos

Here is the information you asked for:

IN PARIS PARKS

Color, sound, 13-1/2 minutes.

SYNOPSIS: The film opens with a child rolling her hoop into a park in Paris, and proceeds, after watching the setting-up of amusement concessions, through many joyful rides, games, animal feeding, afternoon "gouter", a puppet performance and other delights, to leaving the park at the end of the day. Without undue emphasis, the film also notes that the park is the playground for the very old as well as the very young.

INTENT: This film is a personal view of children in the parks of Paris. It is intended to entertain and charm primarily an adult audience, by revealing or recalling (as the case may be) the atmosphere of the parks in Paris, and arousing a nostalgic remembrance of childhood's joy and play; and, secondarily, to entertain and enlighten young audiences, who will participate in the fun of the French children in the film, recognize the similarities of experience and perhaps note some peculiarly French aspects.

Underlying the specific purpose is the belief that it is possible to go into the real world, not the world of actors, and by photographing everyday life with personal perception, feeling and taste, and editing this material in terms of the beauty, magic and rhythm of these everyday experiences, to make a creative documentary. This kind of film needs no narration to make clear its meaning, but does use the elements of color and music for added emphasis and texture.

Thus, the audience viewing the film enjoys it the same way it enjoys music or dance, and the individual film-maker has the opportunity to create an original cinematographic work, on his own, in much the same way as a painter can express his personal artistic experience. //

Producer, Director & Editor: Shirley Clarke

Photographers: Bert Clarke and Shirley Clarke

Original score composed and arranged by LaNoue Davenport for harpsichord, recorders and percussion.

Please call me if you need any other information.

Sincerely

Shirley Clarke

Shirley Clarke
125 East 78 Street, New York 21, N.Y.

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

In conjunction with our forthcoming program of "first films", on which your film will be shown, we intend to publish a special program note dealing in some detail with the problems of the individual film producers. We should appreciate your answering the questions below - keeping your replies brief yet to the point - so that we may use them for these notes. If there is any information that you want us to treat confidentially, indicate it. Your replies may be used in full or in part, depending on space limitations.

Due to our printer's deadline, may we have your reply by February 28, 1955

Thank you in advance for your help. This will surely lead to a greater understanding of the problems of independent producers such as yourself on the part of a wider public.

Shirley Clarke - 125 E 7 St - filmaker

1. Name, Address, Age, Present Occupation

2. Had you had any training in film work prior to the making of this film? made a dance

3. Did you do the script, photography, direction, editing all by yourself or did you have help? all by myself - with help on camera from husband

4. How long did it take you to make this film? 6 months

5. Specify what kind of equipment you used (camera, lenses, film, lights, sound equipment) arriflex 16 - Bolex

6. How much did it cost up to and including the first print? (Please itemize)

7. How or where did you raise the money?

8. Did you make the film "for the fun of it" or with the intention of either getting your production costs back or making some profit?

9. Why did you choose this particular subject for your ~~first~~ 2nd film? nostalgia

10. If you had known then what you know now about the problems and pitfalls of film production would you still have made it? yes

11. Do you intend to make other films on this basis or ~~have you decided to wait until a commercial assignment or a subsidy comes along?~~ yes now

12. Some of the lessons you learned from making this film (technically, aesthetically, etc.)

13. Do you feel that you achieved what you set out to do in this film? If not, what are some of the weaknesses of the finished film as you see them?

14. Comments (if any) I like this film but could have used more time in Paris + more money

(over)

175 lexington avenue, new york 16, n. y. • mu 9-7288 mu 9-7289

Dear Amos -

Please refer to what I already wrote you on Jan. 13 - for information concerning this film -

Note that this is not 1st. film - also enclosing a biography you can use -

Please, in anything you write about this film showing. Dont apologise for our work - we think it's o.k. - at this level of our development -

love etc -

Shirley Clarke

SHIRLEY CLARKE was born in New York City and educated at The Lincoln School in New York, Stephens College, Columbia, Mo., Bennington School of the Dance, and was a "Playmaker" at the University of North Carolina. She studied modern dance with Martha Graham, and worked and danced with Hanya Holm, Doris Humphrey and Anna Sokolow. Before making dance films she had a concert career, performing her own works at the Dance Theatre of the 92nd Street "Y", Carnegie Hall, and on tour. She served as the first Chairman of the Board of the National Dance Association, an organization which brought all the prominent modern and ballet dancers together for the benefit of the whole dance field. While working for this organization, which was trying to send American dancers to festivals all over the world, she saw the available dance films and was disappointed with what existed but became excited about the possibilities and potentialities in the film medium for dance. One year later, in 1952, she gave up her dancing and started to make dance films. Her aim is to bring a new expression to dance cinematography by combining the abstraction of the dance with the realism possible in the films. She wishes primarily not to film the existing dance repertoire of famous dancers but to develop an entirely new form of dance - Dance Film. This kind of dance can exist only on film, not on the stage, and the dance and the dancer become completely integrated into the conception of the film. Shirley Clarke photographs, produces, directs and edits her films and works in close collaboration with the dancers and musicians,

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